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tiously finish will come, almost without your being aware of it. Let the shadows be comparatively transparent and the high lights loaded and opaque. Finish up, as far as possible, each flower while at work on it, so that to complete the work little more than sharpening the shadows and accentuating the lights will be needed.

To paint this study in gouache, or, in other words, body color, Chinese white is largely used, the method of working and the effect somewhat resembling oil painting. Much the same palette as that given above for oils may be used, but there are certain rules to be observed in handling the colors necessary to insure success. It is advisable to put the painting in broadly to begin with, but in finishing up care must be taken that the underlying color be thoroughly dry, and the touches on it must be light and delicate, for if the color already laid on is at all worked up, the result, instead of being clear and brilliant, will be muddy and dirty. Always mix a little yellow ochre with the white, as in oils, to take off the crudeness. This, of course, applies only to the white lights. The lights may also be slightly loaded. Never attempt to make use of white that has become hard or dry in the tube or bottle. Winsor Newton's is a very reliable make of Chinese white. Ordinary water-colors are to be used with it, and the work must be done with a full brush, as in transparent water-color painting, in the beginning. When finishing up, however, it is advisable not to paint quite so freely so as not to disturb the color beneath. The paper must be dampened and stretched properly before beginning. Either white or a pale tinted paper may be used. If tinted in this instance a cream shade would be best. As a general rule very little white should be added to the shadow color, the quantity being increased as the tones grow lighter.

PUPPIES. (COLOR STUDY NO. 2.)

THIS realistic picture of Puppies is by the same artist who delighted our readers last month with her clever panel of kittens, and who has in store for them several other animal studies no less charming. It can be treated either in oils or water-colors; if the latter medium be chosen, gouache should be adopted as in the original. To paint it in oils, canvas of a medium tooth can be employed; or a bass wood panel properly primed. Such panels are cheap, and are pleasant to paint on; they are much used by professional artists.

Begin with a very careful outline drawing of the study. Trace and transfer rather than spoil your picture at the start by faulty drawing. Set your palette with raw umber, raw Sienna, burnt Sienna, yellow ochre, cobalt blue, ivory black, white, rose madder and brown madder. The dark patches on the heads and bodies are obtained by mixing raw umber, cobalt blue and white for the lights; the rich dark markings are painted in with brown madder mixed with cobalt blue. The bright tan color about the faces is composed of raw Sienna, with white added for the light shade, touches of raw umber and burnt Sienna being afterward worked into it. For the delicate shadow color on the bodies mix yellow ochre and white; modify this tint with ivory black. For the pure white high lights, incorporate just enough yellow ochre with the white paint to take off its crudeness without giving it any appreciable coloring. The claws and hostrils need a little rose madder worked into them. The background color is composed of raw umber, cobalt blue, black and white. For the foreground substitute yellow ochre for the raw umber. For the suggestion of straw introduce raw Sienna modified with black.

Much the same palette may be set for painting the subject in gouache, care being taken not to introduce too much white into the shadows, while in the dark velvety parts no white should be used at all. The use of a tinted paper exactly matching the tint of the ground given in the copy will be a material aid in the work.

THE ELEMENTS. (4) WATER.

THE last of this set of panels, by Miss Ellen Welby, is given in the Supplement sheets this month. Many methods of utilizing the four elements have already been given, fresh ideas being suggested with each panel equally applicable to all. We now offer a very effective scheme for combining the designs in a small fourfold screen, or, if preferred, a pair of twofold screens. Use strong cream-colored twill linen. A sample is before the writer; it is four inches wide, and costs \$1.30 a yard. This width would cut two panels with very little waste, after allowing for turnings, for each panel should be eighteen or nineteen inches wide. To make each panel design the proper width, take such a border as that given on page 42 in our January number of this year. This particular border is in excellent keeping with the panel designs. In order to increase the height, repeat the border twice beneath the figures, thus forming a dado. This plan will give a height of about forty inches, which, if so desired, could be further increased by repeating the narrow band above the figure, placing it outside the border both at the top and bottom of each panel. Your material cut out to the proper dimensions, proceed very carefully to transfer on to it the whole of the design, both border and figures, very neatly and clearly. This done, each panel must be stretched in a frame for working. Now, with Japanese or Chinese gold thread, follow the entire design with a couched line, using the gold thread double where the lines are thick. An exquisite effect can be obtained in this manner, which will well repay the trouble of working. The mount for the screen may be either gilt or of any colored wood, not too dark, or of colored plush. It is, of course, admissible to work the outline in any one color instead of gold, either in stem stitch or with a couched line, but the result will be far less elegant. We may mention that, if preferred, the colored ivy-leaf decoration, given in the same number as the border already recommended, would serve, treated in outline only. The four panels worked in gold as described, would make a good over-mantel placed side by side, but divided and surrounded with a border.

THE MERMAID FISH-SERVICE.

THE very original set of designs, of which this is the first, includes plates, fish platter and sauce bowl, all carried out with clever variation of the same materials. Miss Reid gives the following suggestions for treatment: "These designs may be reproduced either over or under the glaze; worked below the glaze, in a mixture of Indian blue, cobalt and green, or over the glaze, they might be colored in red monochrome or dull pale green and gold. They might also be dexterously treated in colors, the mermaids, etc., in the centre being put in in very delicate tones, the background of border made in shades of bluish green several tones darker. The borders should be kept generally in a lower key than the centres, so as to throw them up. The corner shells and outer edge in this case might be either tinted in pink or opalescent shades or gilt. So much for the artist's own scheme of color. This we shall supplement with other suggestions and technical directions for the painting of the designs.

THE CAKE PLATE.

It is intended that the border of this shall be very light gray green, the flowers white, shaded with light green gray, the centres yellow, the stems olive green. The waved border is

olive green changing to red brown on the dark side. The circle in the centre is the same as for this border, the brown being inside. One letter may be light gray green, the other yellow. The narrow borders left white in design are to be yellow. The narrow, dark border is reddish brown with olive ornamentation. The outlines are in gold.

A SET OF FRUIT BOWLS.

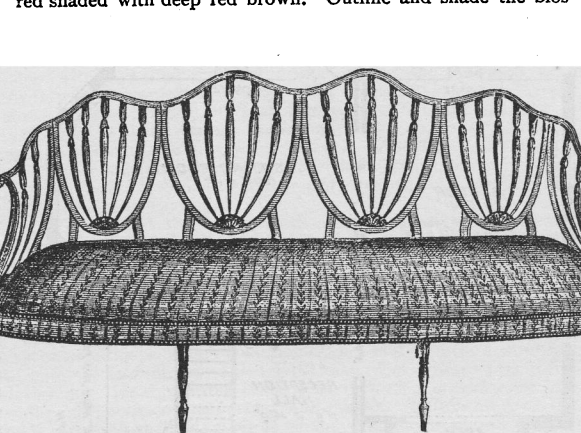
(1) *Quince Blossoms*.—Outline the blossoms with carmine No. 1 in a fine line. The outsides of the petals are streaked with this pink, and so are the petals of the buds. Shade the buds and blossoms with a warm gray, made of carmine and green No. 7. Make the centre greenish, the stamens tipped with mixing yellow shaded with orange yellow. Paint the young leaves with a thin wash of apple green; shade with grass green and mixing yellow. Put in the older leaves with grass green, the high lights bluer, the shadows yellow and browner. Make the stem yellow brown shaded with dark brown.

This dish would look well with a tinted background, as would many of this set with very light or white blossoms; but all can be successfully represented without. Very light blue or cream tint would go well with the quince blossoms.

(2) *Raspberry Blossoms*.—Paint the one leaf that shows the upper side grass green shaded with brown green and tipped with capucine red; the under side of the leaves with a very thin wash of apple green, and sky blue so light as to give the silvery appearance seen in the raspberry leaf. Shade with sepia where the shadow is deep, with sepia and mixing yellow where it is lighter. The small petals are white. Outline and shade them with gray made of carmine and green No. 7. The conspicuous sepals are of apple green shaded with yellow brown. The stamens are shaded with green and mixing yellow tipped with mixing yellow. The stem is a light silvery green, the thorns varying from green to capucine red. Pink would be a suitable tint for this plate.

(3) *Strawberry Blossoms*.—Outline the blossoms (unless against a tinted background) with gray, made of carmine and green No. 7. Shade with the same. Paint the centre with mixing yellow shaded with orange yellow. Paint the sepals and stems grass green shaded with yellow brown. Let the young leaves be of apple green and mixing yellow shaded with yellow brown, the older leaves of grass green shaded with brown green. The leaf that is ragged is to be one that is beginning to turn red. Paint it with green at the top, changing to yellow ochre, then to capucine red or dark carmine. The edges of the torn place should be outlined in brown. The lowest leaf is represented turned over. Wash it with thin bluish apple green and shade with sepia.

(4) *Plum Blossoms*.—Paint the leaves apple green and mixing yellow, shading with brown green. Make the stem pale gray; shade with deep red brown, and paint the thorns with capucine red shaded with deep red brown. Outline and shade the blossoms with a greenish gray. Tint the stamens with mixing yellow. If the background has been tinted pink or lavender, it is not necessary to outline the blossoms with gray.



SIMPLE SHERATON SOFA DESIGN. PUBLISHED FOR G. W.

soms with a greenish gray. Tint the stamens with mixing yellow. If the background has been tinted pink or lavender, it is not necessary to outline the blossoms with gray.

(5) *Blackberry Blossoms*.—Paint the leaves apple green and mixing yellow in the high lights, grass green shaded with brown green in the shadows. Make the leaf under the blossoms apple green and sepia shaded with sepia. Let the stems be grass green shaded with yellow brown, the thorns green tipped with red. Leave the blossoms white. Shade with the gray of carmine and green No. 7. If on a white background outline the buds with that tint and shade them with it. Paint the stamens with silver yellow.

SUPER FRONTAL FOR AN ALTAR CLOTH.

THIS altar-frontal design is intended to be carried out in ecclesiastical embroidery. The color of the ground will naturally be determined by the occasion for which it is intended. In any case the sacred monogram, the letters of the text itself, the rays of the "vesica piscina" and the lozenge-shaped panels should be in gold. The lilies and the foliage might look best in good shades of green. The band whereon the text runs would probably be of silk, but its color would depend upon that of the ground itself. Since the design is somewhat elaborate for its scale, it would be well to avoid startling contrasts of color, and rely for the effect upon a plentiful use of gold-colored silk, should gold thread be found impracticable. If the whole were on white ground the panels with the lilies might be of pale blue, otherwise the effect of the flowers would be lost.

Correspondence.

TO PAINT NASTURTIUMS IN OILS.

H. F., Rochester, N. Y.—For the pale yellow flowers, use for the local tone, light cadmium, white and a very little ivory black to give quality. In the shadows add raw umber and light red. When painting the deeper toned yellow nasturtium, use a deeper shade of cadmium if possible. If that is not at hand, combine yellow ochre with light cadmium, and add a very little madder lake. The deep rich crimson nasturtiums are painted with madder lake and bone brown for the general tone. As both these colors dry slowly, use with them a little Siccatis de Courtray mixed with French poppy oil—one drop of Siccatis to five of oil is a good proportion. Paint the green leaves with Antwerp blue, white, light cadmium, vermilion ivory black; in the shadows add burnt Sienna and red vermilion. The stems, which are a pale yellow green in color, really need no blue, but may be painted with light cadmium, white, vermilion and ivory black. If you

chance to have some light zinober green in your box, this will be very useful for a foundation in painting both stems and leaves. It must, however, be qualified by ivory black and red, to make it available. Always add raw umber in the shadows when painting leaves or foliage. For the background you may use white, yellow ochre, a little ivory black, permanent blue and light red. In the deeper tones, substitute burnt Sienna for light red. It is often desirable to throw an effect of shadow on the background, as if cast by the flowers and leaves. It is only necessary to paint a deeper shade of the same color used for the background. Use, of course, less white and more ivory black and permanent blue; add also some madder lake.

OTHER QUERIES ABOUT OIL PAINTING.

SIR: I used neutral tint in painting distant mountains, mixing yellow ochre and mummy as I approached the middle distance. Why did the mountains all turn to a pink tint when the paint dried? With me the neutral tint always turns to a brown or pink.

W. P., Painesville, O.

Neutral tint, like all delicate grays, is very sensitive to the influence of contrast. It will appear to vary in tone according to the nature of the colors placed beside it. The dull greenish hues obtained by mixing yellow ochre with the neutral tint bring out the rosy violet tone in the latter when it is used pure. A little cobalt mixed with the neutral tint would make it more suitable for painting distances.

MRS. J. D. C.—The treatment of "Sunset in the Village," by Bruce Crane, was given in the June number of the magazine, but in compliance with your request we now reprint it, as that number is out of print: Make a careful drawing in pencil or water-color. If the latter be used, mix a little ox-gall with the water to obviate the difficulty of making the color adhere to the primed ground. Do not trouble to draw the figure at first. It must be put on last of all with the brush. Indicate clearly the masses of trees, the roadway and pool in the foreground. Be particular to secure correctly and clearly the outlines of the cottages and village church. Begin painting by putting in the sky. The sky palette should be simple, and while few colors are used, let there be as many gradations of those colors as possible. Paint the sky in at once if possible. Set the palette for this with cobalt, yellow ochre, scarlet vermilion, cadmium, raw umber, pale lemon yellow and white. Lay in first the greenish blue with an admixture of cobalt, yellow ochre and white; then paint in the other tints broadly as you see them, not blending them too much in the first instance or they will assuredly become muddy. For the gray tint near the horizon to the left, mix cobalt, scarlet vermilion and white, with, perhaps, a touch of raw umber. A good warm gray for the far distance can be made with light red, cobalt, ivory black and flake white. A little raw umber may be introduced in parts, and the proportions of the mixture varied in making out the different buildings.

French blue, yellow ochre and white, subdued with a little light red, will give a good color for the foliage, it being made grayer by adding more of the red and white and less of the yellow in the far distance. Paint the roadway with Indian red, ivory black and white, using less red as it recedes from view, and adding a very little burnt Sienna right in the foreground. The pool requires to be indicated with the sky colors which it reflects; only they must be slightly modified.

In beginning the foreground, lay in a foundation with Prussian or Antwerp blue and burnt Sienna, substituting yellow ochre for the burnt Sienna as the ground recedes. Into this foundation paint with emerald green, raw Sienna and white, with touches here and there of pure raw Sienna and burnt Sienna. If, when about to retouch and work up the details, you find the general tone too cold, glaze with raw Sienna; if too warm, scumble a little cobalt over the previous painting and work into that with the tints previously used, modelling here and there until the required degree of finish is obtained with the colors already on your palette.

Indicate the figure with raw umber, ivory black and white. Mark out the fence with black and white warmed with a little light red. Should you allow the picture to become dry before finishing, pass over it first a dampened cloth or sponge; then wipe it dry and rub into it a very little poppy or linseed-oil. This process causes the after painting to unite with the first. Any excess of oil must be removed with a piece of soft silk or linen.

Paint with hog-hair brushes wherever possible; they give a freer touch. Occasionally sable brushes must be used for the finer parts.

With regard to medium, it is well to do without any as much as possible. However, it is requisite to have some at hand in case of need. That known as "Robinson's medium," ready prepared in tubes, is an excellent vehicle, but many good artists prefer a mixture of equal parts of copal varnish, turpentine and prepared linseed-oil, which is found to be a good drier, besides keeping the colors brilliant. On no account fall into the error of varnishing your picture soon after it is finished. At least from eight to twelve months should elapse. Then use only the best mastic varnish.

SIR: My daughter is painting a picture with a large angel in it. The wings are about eighteen inches in height. She is not quite certain about the color of these, and you would greatly oblige me by some suggestions as to treatment.

O. K., Scranton, Pa.

It is scarcely possible to answer your question satisfactorily without any knowledge of the tone of coloring throughout your picture, since the treatment of the wings must of course be dependent on the general scheme. If in brilliant light, delicate touches of prismatic coloring should be introduced in addition to the ordinary shading for white objects. This will give brilliancy. As a rule, the light and shade would be very broad. The feathery touch depends on skilful technic. You might find excellent suggestions on an Easter card for the angel's wings, as the originals of these cards are often painted by first-rate artists.

S. F. T., Chicago.—To paint a rich crimson in oil colors, use bone brown and madder lake for the general tone, adding ivory black in the darker parts, and also in the half tints, mixed with a little white. The lights depend very much upon the texture of what is painted. In a rose or velvety flower, there is a surface light which gives this soft effect. This is entirely separate from the ordinary high light. In this general light tone of crimson use madder lake, vermilion, a little cobalt, ivory black and white. The surface light, which is a soft light gray, rather cool in quality, is made with white, yellow ochre, madder lake and ivory black.

P., Boston.—To paint the berries of the mistletoe, use cadmium, raw umber, white, a little cobalt or permanent blue, madder lake and a very little ivory black. In the shadows add burnt Sienna. Paint the green leaves with the colors given for the holly leaves, but add more cadmium and raw umber, and also substitute vermilion in the local tone in place of madder lake.

SIR: I notice the words "quality" and "qualified" used very often in your magazine (see page 135, November, 1886, "General Hints for Portrait Painting"). You say, "Begin with the light mass with a medium tone of white, yellow ochre, vermilion, madder lake, light red and a little cobalt, adding enough raw umber and ivory black to give quality to the color." What is meant by the word quality in this instance? Is it necessary to use such colors as raw umber and ivory black, especially the former? Why not black alone?

A CONSTANT READER.

It is not easy to define the term "quality" or "quality of color" (the latter is always understood). A certain refinement or distinction of tone is meant. In nature most objects have quality—that is, may be distinguished by slight differences of tone from other objects of the same sort, and so may each part from every other part of the same object. A painting in which these slight differences of color are well imitated is said to have quality. A tone which is distinguished from other common tones of the same general nature has quality. In the particular case in question, a common flesh tone might be made without the last two colors mentioned. These are added to distinguish it, to give it quality. Black alone would do for a fair complexion. To "qualify" is to modify slightly.

POULTRY AND OTHER ANIMAL PAINTING.

SIR: For more than ten years The Art Amateur has been my faithful guide and teacher. Now I come to you for some advice in my particular line of work. I wish to make a specialty of painting domestic fowls and cattle. Where can I find any drawings or text-books that will aid me in my work. I can sketch fairly well from nature, but need advice as to making a proper beginning, especially with chickens, ducks, geese and turkeys. Hoping you will be able to give me some explicit directions, I remain, with gratitude for your help during the past years,

"GENIE," Philadelphia.

You will find pretty nearly all you ask for during the coming year in The Art Amateur. Color plates by Helena Maguire, of ducks, chickens and swans are already in preparation. These will be accompanied by many illustrations, with valuable technical information in the body of the magazine. Illustrated articles on painting sheep and cattle are ready and are only waiting their turn for publication. In the meanwhile any specific information you may require will cheerfully be furnished you. So far as we can learn, there is absolutely no text-book on the subject.

COPYING FROM THE MODEL.

SIR: Kindly answer the following question through your magazine: Have all real artists the gift of drawing pictures without looking at a model—in other words, of drawing from the head? I have read in biographies of artists that many of them began to draw heads and figures as soon as they could hold a pencil. It has been said of J. F. Millet that he drew a picture entirely from his head at a very early age. What I want to know is: Is this the sign that a man is an artist? I draw a great deal and can sketch a figure or almost anything as long as I have a model before me, but I have never yet been able to execute a drawing just from my head.

"ART," N. Y.

It is best, undoubtedly, always to draw from a model when one is to be had. By degrees one should get accustomed to draw without. At the same time, it is true that some very successful artists have dispensed with the use of a model—Gustave Doré, for instance. His work, however, betrays the fact; for although full of imagination and spirit, it is frequently defective in drawing. He had great imagination, great power for dramatic composition, and these, with his extraordinary facility, enabled him to make a very large income. But he never became a painter, and his mortification over this failure is said to have hastened his death; for while his pictures pleased the multitude, persons cultivated in art knew very well their deficiencies. Knowledge of drawing and the gift of color are undoubtedly of great importance to the artist; but, as in the case of Doré, it is not impossible for a real genius to dispense with both. Delacroix's drawing is frequently execrable, but his color is, perhaps, second only to that of Titian. These remarks, however, are not meant for general application. For the guidance of amateurs and, indeed, for all artists, we would say, Never slight your drawing. Take the greatest pains with it. Sketch from the living figure whenever you get the opportunity, and when the living model is no longer before you, improve the occasion in exercising your memory by drawing the figure as well as you can without it. If one relies entirely on copying, it is improbable that he will ever originate anything. A knowledge of drawing and of the principles of color are the alphabet of the graphic arts, but you should not be satisfied with possessing the alphabet alone; you must learn to compose as well. Having acquired your technique, you should proceed to apply it to some original conception.

LITHOGRAPHIC COLOR REPRODUCTIONS.

SIR: I have a commission for reproducing in color a bromide enlargement of a landscape from which a lithograph is to be published. Which would be the most suitable medium, oil or water-color?

ARTIST, Gettysburg, Pa.

If the lithographic reproduction is to be in the usual conventional method, it does not make much difference (i. e., commercial), for the lithographers will do the job in their own way. If, on the contrary, it is to be in the artistic fac-simile method (introduced into this country by The Art Amateur, and now adopted for the best class of work by three or four large first-class houses) the original may be in either oils or in water-colors; if the latter, gouache is preferable. Water-colors in transparent washes are seldom reproduced well by lithography and it is risky to have it attempted.

ADVICE ABOUT INTERIOR DECORATION.

MRS. I. D., Chadron, Neb., writes that she wishes us to help her buy "an antique Oriental rug, about twelve feet square; a Daghestan, Kazak or Bokhara," and says that she does not care for "the very high-priced ones." Any old Oriental rug of such a size is very hard to find, and would be very costly. Six feet is the limit of the width of a Bokhara, Daghestan or Kazak rug. She might get a Feraghan (Persian) rug that size or an Indian rug; but even modern, they would come high. The cheapest large Oriental rug is the Japanese kind, made of jute. We have handed our correspondent's letter to Messrs. Vantine & Co., 877 Broadway, New York. She should write to them, saying about how much she wishes to spend. She may safely leave the selection to them. The firm is thoroughly trustworthy.

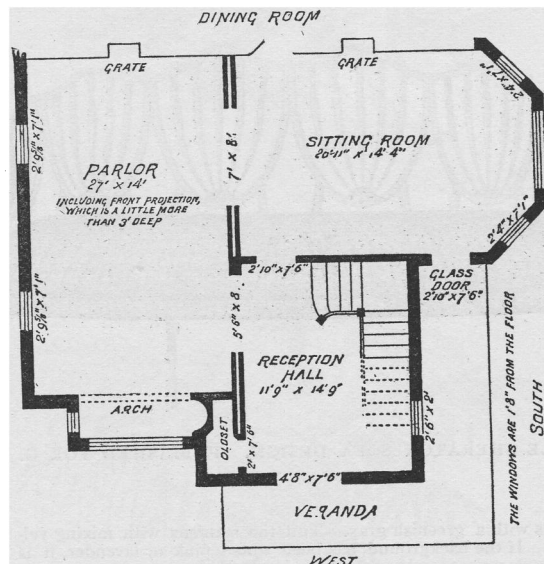
CANUCK, Quebec.—(1) If your white marble mantle-piece cannot be effectively draped, we would suggest that you paint it brownish green, mixing a little bronze powder with the paint, which should be oil color thinned with turpentine. This will harmonize well with your terra-cotta wall paper. Paint with a large brush. When the color is nearly dry, a little of the bronze powder rubbed on to the projecting portions of the marble will relieve the monotony of the surface. Be sure and mix enough paint

in the first instance, as you may not be able to match the shade exactly in mixing more. (2) Glazed bookcases are undesirable, because they interfere with easy access. Moreover, a certain worn look about the outsides and insides of books is better than brand-new gloss, and shows them to be old familiar friends. (3) When ornaments in a color are on a ground of a contrasting color, the ornaments should be separated from the ground by an edging of a lighter color, as a red flower on a green ground should have an edging of a lighter red. In "self-tints," tones or shades of the same color, a light tint on a dark ground may be used without outline; but a dark ornament on a light ground requires to be outlined with a still darker tint.

IDA, Waco, Mo.—To give your "light wood furniture an antique oak finish," it must first be well sand-papered with No. 0 sand-paper, and then treated several times with strong ammonia, a day or so being allowed between each application for the wood to dry and color. The surface is then relieved by the application of oxalic acid. Great care must be taken that the acid does not get on the clothes or hands, as it will burn them. When the work is thoroughly dried, it is ready to varnish.

SUBSCRIBER, Brooklyn.—We give the following suggestions for the decoration of your small flat: For the parlor, paper, to within two feet of the ceiling, with a small-patterned light terra-cotta-colored paper, the pattern to be of darker or lighter shade of the ground color, and without gold. Let the wall space above this be of bright "golden olive" cartridge paper, with a neat border $1\frac{1}{2}$ inches wide between the two papers. A $\frac{3}{4}$ " picture moulding, immediately under the cornice, should be used. The pictures in the room should be simple water-colors, or etchings framed with narrow flat oak moulding, stained "antique oak." If there is a cornice, paint it an even shade of olive brown, the woodwork throughout and the picture moulding the same. Tint the ceiling a warm greenish cream color. Paper the first bedroom with a simple light "all-over" pattern of bluish tint, and let the ceiling and woodwork be light warm buff. For the second bedroom have a paper with light ground—a small pattern chintz paper; the woodwork and the ceiling the same as above. Have the window shades in both rooms white; curtains "écru"-colored dotted "Swiss." The parlor shades may be of "écru"-colored linen; curtains some soft-textured woollen material—color to be either golden olive, rich russet or olive. Paint the entrance hall—walls, Pompeian red; the ceiling, old gold and the cornice, black. Give the kitchen wall and ceiling three coats of oil paint of an even, light sage green tint.

SIR: In return for the enclosed fee of \$30 kindly advise me (sending samples of colors and materials to be used), as to the decoration and furnishing of a hall, parlor and sitting-room, laid out according to the following plan:



The floor of the hall is red-wood, the stairs leading to the second story pine, the balusters Spanish cedar. The walls are smooth finished, and, to a distance of 4 feet from the front of the house are 8 feet 9 inches in height, but the ceiling arches here for a space of 4 feet, making the walls throughout the remainder of this floor 11 feet high. The window is about 4 feet from the floor. There are no cornices in the house. There are double front doors with glass panels. What colors do you advise for the walls and ceiling? What color for the woodwork? Shall I carpet the stairs or paint them? What style of furniture is suitable for the hall? I had in mind old oak. How shall I treat the panels of the doors?

The walls of the parlor and sitting-room are in smooth finish like those of the hall. How shall I treat them? Would it not be advisable to have both rooms carpeted alike? Should all the furniture in each room be upholstered in the same color, or may there be several colors in the furniture of a room? Would olive be a good color for the shades? In the sitting-room is a walnut bookcase 7 feet 9 inches high and 3 feet 3 inches wide. What other woods can be used in the furniture of the room? The parlor and the sitting-room are to be lighted with candles and lamps. What color should the lamp shades be? The hall is to be lighted by gas, the fixture being set in the newel post. What color should the globe be? What should be the style of the candelabra in the rooms and of the gas fixture in the hall? How high should the lamps be hung? I wish to have a bookcase—merely a frame of shelves about 4 feet 8 inches high and 5 feet wide—in the sitting-room. I intend to hang a curtain over the front. What color should the bookcase be painted? Would it look well placed against the wall opposite the mantel? Do the walls require many or few pictures, panels or plaques? Please say whether the woodwork should be in solid colors or graining.

C., San José, Cal.

Do not paint the floor or woodwork of your hall. Paint the steps of the stairs a soft brown, to resemble the red-wood, and leave them uncarpeted. Do not paint the Spanish cedar balusters. Paint the walls a dull olive, the ceiling a soft tone of orange, with a few lines of dull red in the cornice. Put white lace of a suitable pattern at the back of the panels of your doors. Antique oak or mahogany wicker furniture would be equally appropriate for the hall. Use Eastern rugs for the floor.

SITTING-ROOM AND PARLOR.

If both rooms are to have the same carpet, it would be better to treat the walls, ceiling and woodwork of both in the same way, but a more agreeable effect would be obtained by variety of treatment. With the parlor facing north a warm scheme of color will be most suitable, such as a dull salmon, a dark red, or a warm gray. With salmon walls a deep frieze of cream color, with

a pattern in salmon color will look well. For either of the other colors a dark cream color ceiling, but no frieze, may be used. Choose the carpet of the room to harmonize with the color chosen for the walls, for which the samples sent will serve as a guide. It is preferable to have the furniture upholstered in a variety of colors rather than in one single color. Olive would be a good color for the shades. Your walnut bookcase does not bind you to the use of that wood in the rest of the furniture of the room. Your room will look best if you have a variety of woods in the furniture. Even wicker would not be out of place. Cut glass globes are preferable to colored shades for your lamps and for the light in the hall newel. Candelabra may be bought in a great variety of forms, china being the least expensive, though even in china there is a wide range in price. Metal is more durable, but is also more expensive than china. For the gas fixture in the hall you must be guided somewhat by your own taste. Bronze finish is always good. Black is in good style also, and silver is delicate and dainty. The height of a light must depend upon the size of the fixture and the purpose which the light is intended to serve. For reading, it ought not to be more than 5 feet from the floor, and should be placed over a table. For general illumination, it should be at least 8 feet from the floor. The bookcase should be stained and varnished to imitate the woodwork of the room, not painted. It would be better to put your low bookcase next the mantel than opposite to it. The walls of a room always look better when thoroughly furnished, but they only require to be sufficiently covered to do away with the effect of bareness. Use solid colors for the woodwork, not graining.

If you treat the sitting-room and parlor differently, a bright yellow paper, with a yellow and amber frieze, in the tones of the samples sent, and an ivory white ceiling, would look well for the former. With this use a dull yellow brown carpet in the style of the sample. For the draperies and furniture of both rooms the samples sent will serve as guides.

SIR: (1) Would a room having mahogany wood-work look well furnished in buff, blue and silver? (2) If bas-reliefs were used as part of the permanent decoration of said room, should they be tinted, and what color?

L. A., Springfield, Mass.

(1) There is no reason why it should not look well, especially if the blue is the dull, old shade which also goes well with silver. We should think that the combination would be very good if the proper shades were selected. (2) No. It is almost impossible to color a bas-relief without making it look vulgar. Undoubtedly sculpture was colored in the Middle Ages, as an adjunct to architecture, but it is an experiment which can hardly prove successful except in the most experienced hands. It would be best to ivoryize the bas-relief.

FRENCHWOMAN, Toronto.—We have given from time to time many illustrations of bookcases; but none that we remember which could easily "be adapted to an irregular wall." If you will state just what you want, we will publish a special design for your purpose.

IN DEFENCE OF LACROIX CARMINES.

SIR: So much has been said and written against the use of the Lacroix carmines, that I should like to say a good word for them. I have painted china for the past fifteen years, and I have used all the colors which will produce a pink that have been offered during that time, and I have yet to find any one of them that will fire up the rich and delicate pink that can be obtained by the proper use of the Lacroix carmines. I have never had a piece of china returned to me which has been fired up a dead pink or purple when I have used these carmines, nor have they even had a purplish tone. No Pink Rose ever bloomed that did not have a more or less purplish tone. Now, to verify this statement, let any one take a few Pink Roses, from the Wild Rose to the most delicate French Rose, and examine them closely, and they will surely see that they all have a purplish tone. I often add a little ultramarine blue to my carmine to produce this bloom on Pink Roses. Take any of the fine china which has been painted and fired at the best factories in Europe, and you will find that all pink roses of whatever class have a purplish tone. The only fault—if it may be so called—that any one can find with the Lacroix carmines No. 1, No. 2 and even No. 3, is that they do not fire up an ugly harsh pink. No finer pink for Wild Roses or delicate pink flowers of any kind can be produced than that obtained by mixing carmine No. 1, ivory yellow and orange yellow—a very little ivory and still less of orange yellow. This mixture will fire up a delicate transparent pink.

C. M. RODWELL, Newark, N. J.

BOUCHER STYLE ON CHINA.

PINCTOR, Pittsfield, Mass.—Begin by transferring the drawing to the china, and then sketch in with flesh No. 1 the lines of the face and the fingers and toes. When this is dry mark in the reflected lights with yellow brown mixed with ivory yellow. Then lay in the local tint of flesh-color, and by dabbling even the two colors placed side by side, blending them one into the other. Let this dry; then heighten by half a tone the extremities of the hands, feet, knees, etc. Sketch in the hair and accessories, the clouds and background, while the local tint is drying. When the first painting has lost nearly all its moisture, return to it; work the shadows by stippling some brown No. 17 mixed with sepia, yellow ochre, light gray, and a touch of blue green for the transparent parts. Where the flesh is brown the reflected lights are made with yellow ochre throughout, and the scale of browns is more used. A little violet of iron warms up the shadows and approaches nearer to Vanduyck brown in oils.

MINERAL GRAY GREENS.

SIR: Kindly give a few gray greens in mineral colors. I have mixed a few, but they do not come out as I wish. If you will only say which colors to mix for gray green, seen in apples, nasturtiums and on back of rose leaves, I know they will fire out all right. I have no trouble whatever with any of the mixtures of mineral colors that are given in The Art Amateur.

C. M. R., Newark, N. J.

One of the best and most reliable mixtures for producing the cool gray green you ask for is moss green and deep blue green. When the under part of a leaf is in shadow glaze this first tint when thoroughly dry with violet of iron. Two or three shades of gray green can be obtained by allowing the deep blue green to preponderate more or less.

HINTS FOR HOLIDAY PRESENTS.

B. J., "SUBSCRIBER," HAMPTON, K. K., and others who have asked for suggestions for Holiday Presents are informed that in the next issue of The Art Amateur many such suggestions will be given, accompanied by appropriate illustrations and diagrams.

DRAWING FOR "PROCESS" REPRODUCTION.

SIR: I have been invited by a society to make an emblematic design for a magazine they are going to publish. It is also to be used on their paper, envelopes and the like. Any suggestions as to the best manner of reproducing the design, which is made in washes of India ink, would be gladly received.

I. F. L. W., Claremont, N. H.

It would be necessary to have a pen drawing made of the design if it is intended to reproduce it by any of the photo-engraving processes. This drawing should then be sent to some process engraving concern (the Moss Engraving Company do excellent work of the kind), which, for a dollar or two, will reproduce it for you any size you may desire, furnishing a plate which your printer can use in conjunction with type. Be careful to introduce no wash in making the drawing. If you cannot yourself make a satisfactory pen drawing—which should be sharp, clean and perfectly black so far as the ink is concerned—send your sketch to the engraving company, and for two or three dollars they will make the drawing for you. If you want more than one copy of the plate they will also furnish electrotypes for about fifty cents each.

SPECIAL DESIGNS FREE TO SUBSCRIBERS.

SUBSCRIBER, Little Falls, N. Y.—You will see that we have lost no time in meeting your request for a "set of berry or fruit bowls." The five given in the Supplement are part of a dozen to be completed in the next two issues of the magazine. Each is of different fruit blossoms. You will find them simple and easy to execute.

STUDENT, Atlanta, Ga.—We are glad that you like the monograms and name devices by Mr. Gleeson White, published last month. That gentleman is now editorially connected with The Art Amateur and will furnish any subscriber to the magazine any special monogram or name device that may be desired. Subscribers should not hesitate to ask for special designs or illustrated suggestions for the work they may be engaged on. With only limited space at our command, of course we cannot meet the special requirements of all; but it is seldom that we fail to find room for any design or device that is likely to prove generally interesting. The chief aim of The Art Amateur is to be useful to its readers. So let them ask freely for what they want.

SUNDRY QUERIES ANSWERED.

A. J. R.—The "lunch plate with handle" described in the July number, page 40, can be had at M. T. Wynne's, 65 East Thirtieth Street, New York.

J. H. B., Milwaukee.—We have not published yet the panels you speak of, but shall do so when we find suitable models.

M. E. R., Versailles, Ky.—We would advise you not to take the trouble to learn "Poonah Painting." It is not at all artistic, and we supposed no one wasted her time on it nowadays.

STYLUS, Brooklyn.—For etching with the point on copper, it is usual to hold the plate over the smoke of a wax taper or candle until the ground flows even, and is blackened by the smoke. This enables the etcher to see his work better, and takes off the glare of the polished surface of the varnish ground.

E. D., Galveston.—Soehnée Frères' varnish for water-colors No. 2 is applied in exactly the same manner as for an oil painting. The varnish should not be used for ordinary water-color painting; it is intended for plaques or other decorative work that cannot be protected by glass. Soehnée's varnish requires some skill to apply it properly, on account of its being a very rapid dryer.

SUBSCRIBER, Cambridge, Mass.—(1) One way to apply oil paints to silk or satin with the assurance that they will not spread beyond the edge of the pattern, is to outline with varnish. It is best, however, to use opaque water-colors, or gouache. Read the article on "Painting in Gouache" on page 88. The brushes needed are one large, round, dark-haired washer, and several assorted sizes of pointed camel's-hair. (2) The nimbus most appropriate to the Virgin Mary is a circlet of small stars.

PEN DRAUGHTSMAN, New York.—By all means send your furniture designs and interiors for our consideration. No one on our staff has what you call "the inside track." Naturally we want the best designs in the market (and we generally get them, because it is known that we pay liberally for a good thing) and we have to decline very many poor ones that are offered. But some of our now best paid contributors when they first sent in their work for approval were entirely unknown to us.

STUDENT, Baltimore.—The authority for the assertion that the Elgin Marbles are not the work of Pheidias is a German Professor, Dr. Puchstein, of the Berlin Museum, who believes them to be by Kallimachos, and therefore of later date. The drapery folds in the Elgin Marbles, he points out, were evidently produced by the "running borer," which had not been invented in the time of Pheidias. His draperies are of much more archaic style, judging by the examples found at Pergamos.

SIR: (1) Kindly inform me where I can obtain the work, "Sketching from Nature," by Mr. Daniel Burleigh Parkhurst, quotations from which appeared in the July number of The Art Amateur. (2) Also kindly give me the name of some good work on drawing, containing simple instructions for sketching from life. E. J. C., Alma, Col.

(1) From the author, Mr. Daniel Burleigh Parkhurst, 240 Main Street, Orange, N. J. (2) "Charcoal Drawing," published by the Cassell Publishing Co., New York. The price of the book, including a box of fac-similes of charcoal sketches, is \$2.50. It is the most useful publication of the kind we know.

SUBSCRIBER, Winterset, Ia.—(1) Write to Henry Leidel (339 Fourth Avenue, New York), for his "Landscape Painting in Oils" (price, 60 cents). The address of Mr. Parkhurst is given elsewhere to another inquirer. We do not know the price of his "Sketching from Nature." It is a small treatise and cannot cost much. (2) The Carl Hecker Art School (4 West Fourteenth Street) is excellent. (3) We do not know how to advise you as to finding "a suitable and inexpensive home during a two years' stay in New York." You might advertise in The New York World or The New York Herald.

A. R., Quincy.—Celluloid for painting on in water-colors should be prepared in the same way as ivory for miniature painting. The polish must be taken off it, and the surface renewed by scraping it with a piece of window glass, using the edge that has been made by the diamond. It must then be rubbed with dry emery powder, until it is reduced to an even neat surface. After dusting off the emery, a slight wash of a solution of alum in the water will take away any greasiness that there

may be, and the work may then proceed with ordinary water-colors. Some, however, prefer to rub in a ground of Chinese white. Care must be taken, as in working on ivory, not to touch the plaque with the fingers.

A DELIGHTED READER.—(1) It is almost impossible to direct you with regard to laying in water without being acquainted with the whole scheme of your picture and the nature of the reflections which must be thrown on the water. The method you suggest would be very stilted in style. Try to reproduce just what you see in one painting; then retouch and sharpen where necessary when dry. (2) To prevent your colors drying in, use a little medium composed of equal parts of pale drying oil, spirits of turpentine and copal varnish. (3) We have already published some excellent moonlight scenes. One was a small seascape, another a view of Notre Dame from the river. Another moonlight scene and a snow scene will be given soon. (4) To paint the ivy when touched with autumn tints, set your palette with light cadmium, crimson lake, raw umber, burnt Sienna, raw Sienna, yellow ochre, Antwerp blue and white. Make your green tints with the last four colors mentioned.

CHINA KILN, Cincinnati.—In reply to your inquiry respecting "The Studio China Kiln," manufactured by C. A. Wilke, Richmond, Ind., we have much pleasure in assuring you of its efficiency. The testimonials in our advertising columns will give you the experience of many who have used it, and from inquiries we have made we are satisfied that these may be regarded as genuine expressions of those who have tried and proved its merits. The advantages of a home kiln are, as you say, too obvious to need pointing out. Apart from the vexatious delay incurred in sending the work to be fired elsewhere, there is always the risk of breaking in transit to be added to the risks of firing. Bearing in mind the amount of work one of these kilns will readily perform, the price is very moderate, and should save its cost in a very few firings. Altogether we advise you most strongly to procure one, the size you indicate, and believe you will be fully satisfied with its practical working. Besides the testimonials printed by the manufacturer, we have private correspondence in our hands attesting its merits, and are not surprised to hear that orders are being executed rapidly for all parts of the country as its merits become more widely known. Its special feature, whereby a poor supply of gas, or gasoline, can be made available, is peculiarly valuable to those living away from the great centres.

School and Studio.

WOMAN'S CHANCES IN ART.

IN the Washington Star Foster Coates reports interviews with five distinguished authorities on the question of the future of women as artists. The specialists consulted are Messrs. Chase, Smillie, De Haas, Kenyon Cox and Siddons Mowbray, who all agree that women should make as good painters as men when they settle down to work. Another point upon which they are unanimous is that there is no longer any necessity for women to go abroad to study; our own schools are just as good as those of Europe.

Mr. Chase fears the supersensitiveness of woman is a great drawback, and thinks the fear lest they will not reach their goal is apt to discourage them unduly. He thinks that painting is too often taken up more as an accomplishment than as a profession, and quotes a quantity of names to show that it is possible for a woman who means to work hard to succeed.

Mr. Smillie considers that "painting is not a good business for any one from a pecuniary standpoint," nor is it well for a woman to enter a field already filled with men; but advises practical designing. He thinks that there is an opening for designers in wall-paper, book-covers, carpets and fabrics. In teaching, also, he is surprised at the number of women who make an income of six to twelve hundred dollars a year. If any girl has a talent for portraiture, he is more hopeful for her prospect, as there is always a greater demand for portraits than for ideal work. While allowing that it is liberalizing and broadening to go to study in Italy or France, he believes it is not so essential as it was fifteen years ago.

Mr. De Haas, the marine painter, thinks there is just as much in art for women as for men, and that the place they reach depends upon themselves. A woman, if she be in dead earnest and intends to succeed, must give up everything else but her art, as a man does. He thinks, too, that in going to Europe there is danger of losing her originality and becoming simply a copyist of the master she prefers.

Kenyon Cox also warns women against trifling with art; to accomplish anything they must work thoroughly. Black and white illustration he recommends as profitable, but points out that it is also very precarious work, a glut at one time and none at another. Pastel-portraits he thinks might repay a girl who had both taste and talent for portraiture, as although the prices paid for them are not high, yet the work is much more quickly accomplished than in oil.

H. Siddons Mowbray fears that too many women are going into pictorial art, and deems it a mistake to offer too much encouragement unless a girl has marked talent. To succeed as an illustrator, he wisely remarks, demands more than the ability to draw and paint well, and that very often clever pupils fail in this branch for lack of imagination—the ideal faculty needful to succeed as a book illustrator. Practical designing he also favors.

It will be seen that on the whole those consulted fall back upon the old advice—"Hasten slowly, and put your work if needs be twenty times upon the anvil." This is the sum of it all; but even beyond this patient industry the rare gift of genius must be there to win fame and honor. There is always room at the top for those who have the staying power and vitality to climb there.

BOSTON ART SCHOOLS.

THE fourteenth annual report of the Boston School of Drawing and Painting connected with the Museum of Fine Arts, has some very satisfactory features. The improved arrangements permitted by enlargement of the building are augmented by improvements in the school régime itself. This especially applies to the facility offered to advanced artists to enter and work in any of the departments. The number of scholars during the year has been 117—in the antique class, 46; the life and the painting class, 32 each, and the decorative class, 39. In a competition offered by the United States Potters' Association, three prizes were taken by members of this school. Mrs. J. Montgomery Sears's three fifty dollar prizes, offered for drawings done without instruction in the antique, life and painting departments, called forth some admirable work in the antique class. The expenses of maintaining the schools came to \$10,209 for the year, and the difficulty of meeting such a sum by the fees of the student's alone is still felt. A more generous endowment fund is greatly wanted, not only for the more obvious needs of the school, but for literary instruction, which should treat of the history of art, of form and color in their more abstract relations, in short, of all those influences which go to mould the artist.

THE Art Students' Association of Boston is to have a studio built on land, in Trinity Place, belonging to the trustees of the Museum of Fine Arts. The expenses of the erection of this building will be defrayed by subscriptions from the students. The proposed studio is to contain ample room for lectures, classes and receptions. Plans have been prepared by Wentworth & Cram. This association is making preparations for another grand festival next spring, which it will endeavor to make at least as important as the very successful one given at the Art Museum in 1889. Next year the Boston Theatre is mentioned as the likely place for it to be held.

ART AT THE BOSTON "MECHANICS" FAIR.

THE seventeenth exhibition of the Massachusetts Charitable Mechanics' Association, that opens in Boston on October 1st, 1890, will have much of special interest to readers of The Art Amateur. The Art Department is promised to surpass in extent and value any exhibition of the kind ever held in New England. Mr. Charles Volkmar will there make his first exhibition of the Volkmar tile, while the Low Tile Company will send a display that will doubtless sustain its widespread reputation. One grand gold medal of honor is to be awarded for the best oil painting, whether previously exhibited or not. Other medals of gold, silver and bronzes, with diplomas, will be offered to cover all entries in all departments of art. The first exhibition in 1837 had 262 exhibits by women, and this one will probably show the same ready welcome to women's labor to-day that marked that of over fifty years ago. Twelve thousand square feet of space will be allotted to the display decorative and other work in process of manufacture. Photography, needlework, tapestry, designs for household decoration and a hundred subjects familiar to the readers of these pages will be fully represented there.

A NEWSPAPER'S "ART CLASS."

THE St. Louis Republic is to be congratulated on the success of its "Art Class" lessons. Its fac-similes of prize drawings published in the issue for September 7th show great talent; although if the portrait of Miss Marie Farmer, aged thirteen, is like that young lady, she appears to have exercised the feminine prerogative in the matter of giving her age. Miss Jennie V. Phipps, of Washington Avenue, gained the first prize, a set of the works of John Ruskin, for a pencil drawing of geraniums from nature. To Miss Farmer was awarded a beautifully illustrated copy of Hawthorne's "Marble Faun," and to Masters Walter Schroeder and Alf. J. Nichols honorable mention for painstaking work. The idea is a good one, but we should suggest that no copy, however neat and finished, should be allowed to compete against work done from nature, but be treated in a separate class.

NOTES AND NEWS.

AN exhibition, to be held in the last week of November, is being arranged by the Art Students' League of Cleveland. Artists in Boston and New York have been invited to exhibit.

IN Cincinnati Mr. Frank Duveneck will take charge of the School of Arts in the autumn. It is proposed to grant \$1000 for foreign travel to the best student of painting at this school.

THE New York Institute for Artist Artisans will, as usual, conduct its classes to the advantage of those who seek to raise the artistic excellence of their craft.

THE Woman's Art School will reopen on October 1st, at the Cooper Union, with Mrs. Susan N. Carter as principal. There will be a free class in the morning for drawing, while the afternoon classes will be open to those who can afford to pay for tuition. Instruction and advice in oil-painting will be given by Messrs. Swain, Gifford and Alden Weir; in drawing from the life by George De Forest Brush and W. Verplanck Birney; in water-colors by Miss Lucy A. Poe, and in wood-engraving by John P. Davis. Mrs. William Stone will teach designing and drawing by rule, Mrs. C. B. Ellis, crayon photography, and Miss Kate T. Cory, drawing from the cast.

IN New York the schools of the Metropolitan Museum of Art open October 1st, under the direction, as usual, of Mr. Arthur Lyman Tuckerman. Large rooms have been provided in the Museum, and students will be given the privilege of visiting the Museum exhibitions free of expense. The preparatory class is under the charge of Mr. Lucas Baker; the drawing from the antique is under Mr. B. W. Clinedinst of the Paris School of Fine Arts. Separate classes for men and women are announced in drawing and painting from the life, under the charge of Mr. H. Siddons Mowbray, pupil of Bonnat, and of Mr. Dennis Bunker, pupil of Gérôme. Mr. Charles A. Vanderhoof will instruct in illustration and etching; Mr. J. Q. A. Ward, assisted by Mr. F. J. Rey, in sculpture; Mr. Arthur L. Tuckerman in architecture and Mr. V. G. Stiepevich in ornamental design. Prizes are offered for the best work in the various departments.

THE travelling scholarship, founded by The American Architect, is open to competition for the second time. The applicant of either sex or color must have served for two years in an office of a member of the American Institute of Architects or of the Western Association of Architects. He must be a citizen of the United States, between twenty and twenty-five years of age. The successful candidate must leave in six weeks and receive \$100 on departure, and four following months a similar sum. Each candidate must pay an examination fee of \$5.

THE Pennsylvania Academy of the Fine Arts will begin its winter session on September 29th, when its excellent rooms and well-appointed library will doubtless again attract a large number of artistic aspirants. Mr. E. H. Coates, the new president, has, first as member, then as chairman of the Committee on Education, shown sincere desire to promote the welfare of the arts in America, and under his leadership the progress will no doubt be satisfactory.

A UNIQUE encouragement to art is contained in a bequest recently accepted by the Académie des Beaux Arts. According to the terms of the bequest, a prize of about \$400 a year will be awarded to a sculptor and painter on alternate years for the reproduction in clay or on canvas of a nude infant of from eight to fifteen months of age. It has been a well-founded sneer that Frenchmen loved to utter, that the Royal Academy was ruled by the British baby; but if this fatal bequest is carried out, the Salon may soon be in like bondage itself.

THE De Pauw School opened for its new season on September 17th. As heretofore, in addition to the ordinary courses of drawing and painting, there will be special classes for wood-carving and repoussé work. Graduates from commissioned high schools (Indiana) and from schools of equal standing in other States will receive the degree of Bachelor of Fine Arts upon completing the required study in art. Further particulars can be obtained from H. A. Mills, Dean of School of Art, De Pauw University, Greencastle, Ind.